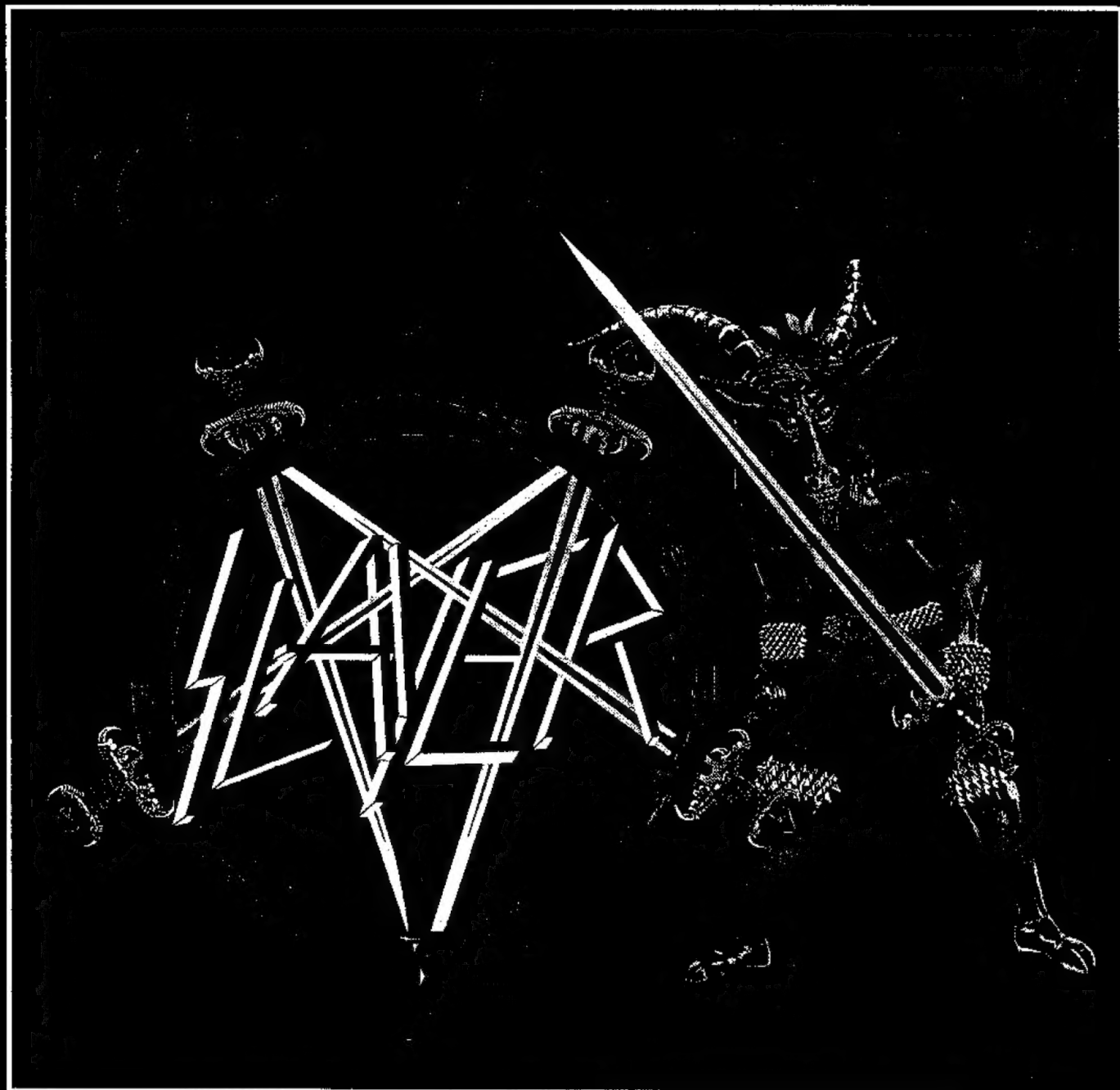


guitar

# LAYER

# SHOW NO MERCY

WITH  
TABLATURE



erry  
ne  
sic



# Evil Has No Boundaries

Words by Jeff Hanneman  
and Kerry King  
Music by Kerry King

F5 B5 A5 C#5 D5 F5 B5<sup>II</sup> G5 F#5 E5<sup>VII</sup> G5<sup>X</sup> C5

Fast Rock ♩ = 172  
Double time feel

Intro N.C.  
Rhy. Fig. 1

4

*f* H H H

B5 A5 C#5 D5

5 7 9 7 6 7 5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in G major (one sharp) and a piano accompaniment. The vocal line begins with a 'N.C.' (No Chord) marking and features a melodic line with eighth and sixteenth notes. The piano accompaniment is in a simple, rhythmic style. The second system continues the vocal line, ending with a 'B5' (B5) marking and a 'F5' (F5) marking. The piano accompaniment continues with a similar rhythmic pattern. The score is labeled '(end Rhy. Fig. 1)' at the end.

Gtr. II w/Rhy. Fig. 1 E5 B5 A5 C#5 D5 E5 B5 A5 F5

w/Rhy. Fig. 1 (Gtrs. I & II - 2 times)  
N.C. B5 A5 C#5 D5 N.C. B5 A5 F5

Ah!  
Sva-

Gtr. III

Full Full Full Full P P P P P P P P P P P P Full sl.

Full Full Full Full P P P P P P P P P P Full sl.

20 (20) 20 17 20 (20) 20 (20) 17 19 17 20 17 22 19 17 19 17 22 19 17 19 17 22 19 20 17 P 20 17 20 20 (20)

1st Verse  
w/Rhy. Fig. 1 (4 times)  
N.C.

Blast-ing our way through the bound-ries of hell, no. one can stop us to-night. We

take on the world with ha-tred in-side. May-hem, the rea-son we fight. Sur-

viv-ing the slaugh-ters and kill-ings we've lost, then we re-turn from the dead. At-

tack-ing once more now with twice as much strength, we con-quer then move on a-head.

Chorus  
Rhy. Fig. 2

(E-vil!) My words de-fy! (E-vil!) has no dis-guise! (end Rhy. Fig. 2)

(E-vil!) will take your soul! (E-vil!) My wrath un-folds!

Guitar solo I  
w/Rhy. Fig. 1 (2 times)  
N.C.

\*Pull bar up.

sl.

N.C.  
Stra-

B5 A5 F5

2nd Verse  
w/Rhy. Fig. 1 (2 times)  
N.C.

B5<sup>II</sup> E5 D5 E5<sup>VII</sup> Guitar solo II (outro) N.C.(E5)  
 (E - vil!) My wrath un - folds!  
 Gtr. III  
 Rhy. Fig. 4 (Gtrs. I & II)  
 C5 B5 C5 B5 C5 D5  
 Full sl. Full sl. 8va-  
 Full sl. Full sl. T.sl.  
 (end Rhy. Fig. 4)

N.C.(F5)

Sra-

[illegible]

The musical notation for Example 6-10 consists of two staves. The top staff shows a sequence of notes with fingerings P, P, P, PH, P, P, P, and slurs over groups of notes labeled C5 Full, B5 Full, C5 Full, B5 Full, C5 Full, D5, and N.C.(E5). The bottom staff shows fret numbers 9, 0, 10, 0, 9, 0, 10, 0, 12, 0, 12, 0, followed by 14, 14 (14), and (14), with fingerings P, P, P, PH, P, P, P, and slurs over groups of notes labeled Full, Full Full, Full, Full, and Full.

[illegible]



The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains three measures of music, each with a different fret position indicated above the staff: E5, C5, and D5. The first measure is labeled "Gtr. I & II" and contains a double bar line followed by a series of eighth notes. The second measure contains a series of eighth notes. The third measure contains a series of eighth notes. The bottom staff is a single line with a double bar line at the beginning, followed by a series of eighth notes. Above the bottom staff, there are three measures corresponding to the fret positions E5, C5, and D5. Each measure contains a single note with a fret number below it: 9 for E5, 5 for C5, and 7 for D5. The bottom staff is a single line with a double bar line at the beginning, followed by a series of eighth notes.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with notes and rests, and a series of chord symbols above it: C5, B5, C5, B5, C5, D5, C5, Eb5, G5, and a final C5. The bottom staff is a bass line with fingerings (numbers 1-5) and slurs. The piece concludes with a double bar line and repeat dots.

A5 F5 Bb5 A5 C5 Eb5 F5  
*sl.*  
 7 3 6 7 5 3 5 6 5 3 3 (3)  
*sl.*

[illegible]



# The Antichrist

Words by Jeff Hanneman  
Music by Jeff Hanneman  
and Kerry King

**Fast Rock** ♩ = 240

**Intro**

Gtr. II  
Gtr. I

**B5** **D5** **C5** **Bb5** **Bb5VI** **F5** **E5** **G5** **E5VII** **C5VIII** **B5VII**

13 13 13 13 13 13 1 13 13 13 13

5fr. 3fr. 6fr. 8fr. 1

Play 4 times

N.C.  
Riff A (both gtrs.)

Play 3 times  
(end Riff A)

**Riff B**

(end Riff B)

**E5 F5** **E5 F5** **B5 C5** **B5 C5** **D5**

P.M. P.M. P.M. P.M. P.M.

**1st, 2nd, 3rd Verses**

**E5 F5** **E5 F5** **B5 C5** **B5 C5** **D5** **E5** **F5** **E5 F5** **B5 C5** **B5 C5** **G5**

1. Screams and night - mares of a life I want.  
2.3. See additional lyrics

Rhy. Fig. 1 (Gtrs. I & II)

(end Rhy. Fig. 1)

\*w/Rhy. Fig. 1 (3 times)  
E5 F5 E5 F5 B5 C5 B5 C5 D5 E5 F5 E5 F5

Can't see liv - ing this lie, no! A world I

\*Gtr. II plays 1st 3 bars only (1st time).  
G5 Gtr. II resume Rhy. Fig. 1  
E5 F5 E5 F5 B5 C5 B5 C5 D5

haunt. You've lost all con - trol of my

E5 F5 E5 F5 B5 C5 B5 C5 G5 E5 F5 E5 F5

heart and soul. Sa - tan

2nd time to Coda I  
B5 C5 B5 C5 D5 E5 F5 E5 F5 B5 C5 B5 C5 G5

holds my fu - ture, watch it un - fold.

Rhy. Fig. 2 (Gtr. I)  
D5 C5 Bb5 D5 Bb5VI F5 (end Rhy. Fig. 2)

1. I am the ant - i - christ, it's what I was meant to be.  
2. I am the ant - i - christ, all love is lost.

Rhy. Fig. 2A (Gtr. II)  
sl. sl. sl. (end Rhy. Fig. 2A)

10 10 10 8 6 10 10 10 13  
9 9 9 7 5 9 9 9 12  
7 7 7 5 3 7 7 7 10

w/Rhy. Figs. 2 & 2A  
D5 C5 Bb5 D5 Bb5VI F5 To Coda II

Your god left me be - hind and set my soul to be  
In - san - i - ty's what I am. E - ter - nal - ly my soul will

w/Riff A (3 times)  
N.C. B5 N.C. B5 N.C.

free.

B5 w/Riff B N.C. D.S. al Coda

Coda I (w/last bar of Rhy. Fig. 1)  
B5 C5 B5 C5 G5  
son.

Rhy. Fig. 3 (Gtrs. I & II) 8va-  
 Guitar solo ⑥open E C5 B5 E5 ⑥open E P.M.

G5 D5 (end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times) ⑥open E C5 B5 8va-

E5 ⑥open E loco G5 D5 Full E5 ⑥open E

C5 B5 E5 ⑥open E G5 D5

E5 ⑥open E C5 B5 E5 ⑥open E 8va-

Half time ♩ = 120 (end Rhy. Fig. 4)

G5 D5 Rhy. Fig. 4 E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E D5 Bb5 F5 ⑥open E

8va

3 3 3 3

sl.

22 17 17 24 17 17 20 17 17 20

w/Rhy. Fig. 4 (5 times)

E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E D5 Bb5 F5 ⑥open E E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E

sl.

3 12 12 (12)

D5 Bb5 F5 ⑥open E E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E D5 Bb5 F5 ⑥open E

3/4

sl. sl.

grad. bend grad. release

Full 1½

12 (12) 10 15 17 17 (17) (17) 17 17 17

E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E D5 Bb5 F5 ⑥open E E5<sup>VII</sup> ⑥open E E5<sup>VII</sup> ⑥open E

8va

sl. sl. sl. sl. sl. sl. sl. Full 1½ Full 1½ P P

17 15 15 15 17 17 17 19 19 19 20 20 20 22 22 22 20 20 20 17 17 17 17 (17) 17 17 15 15 17 15 16 16 16

D5 Bb5 F5 ⑥open E Tempo I C5<sup>VIII</sup>

8va

sl. loco

P P P P P P

3 3

sl. 0 3 0 5 3 0 3 0 5 3 0

(10) (10)

B5VII

w/Rhy. Fig. 1  
E5 F5 E5 F5 B5 C5 B5 C5 D5

E5 loco F5 E5 F5 B5 C5 B5 C5 G5

w/Rhy. Fig. 1 (1st 3 bars only)  
E5 Full F5 E5 F5 B5 1 1/2 C5 B5 Full C5 D5

E5 F5 E5 F5 N.C. D.S. al Coda II

Coda II w/Riff A (3 times)  
N.C.

rot! Rot!\_\_\_\_\_

N.C. B5 w/Riff B N.C.

Rot!\_\_\_\_\_

Gtr. II F5 C5

Gtr. I Fdbk. (8va) C5

Fdbk. pitch: C

Gtrs. I & II D5 E5 D5 C5 A5

7 7 7 7 9 9 9 9 7 7 7 7 7 7 7 7 5 5 5 5 3 3 3 3 2 0

#### Additional Lyrics

2. Watching disciples of the Satanic rule.  
Pentagram of blood holds the jackal's truth.  
Searching for the answer, Christ hasn't come.  
Awaiting the final moment, the birth of Satan's son. *(To Guitar solo)*
3. Screams from a life I live.  
Torment is what I give.  
Torture is what I love.  
The downfall of the heavens above. *(To Chorus)*

Words and Music by  
Jeff Hanneman

**Fast Rock** ♩ = 192

w/Rhy. Fig. 1 (both gtrs.)

1st, 2nd Verses  
N.C.(E5)

1. Live by the sword\_\_ and help to con - tain\_\_ the help-less minds\_\_ of you all\_\_  
2. See additional lyrics

N.C.(E5)

Die by my hand\_\_ in pools of blood, \_\_

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N.C.(E5) G5 N.C.(E5) C5 Rhy. A5 Fig. 3 (Gtr. I) *sl* C5

catch your - self as you fall. Mind - less tyr - an - ny, for -

Rhy. Fig. 3A (Gtr. II)

*sl* B5 (5)open A P.M.----- F5 (5)open A (end Rhy. Fig. 3) P.M.----- E5 II

got - ten vic - tims, chil - dren slaugh - tered in vain.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A A5 C5 B5 (5)open A F5 (5)open A E5 II

Rap - ing the maids in which they serve, on - ly the words of the lord.

Chorus N.C. D5 C#5 Bb5 A5

Die by the sword!

Rhy. Fig. 4 (both gtrs.) (end Rhy. Fig. 4)

w/Rhy. Fig. 4 N.C. D5 C#5 Bb5 A5

Die by the sword!



Slower ♩ = 144  
 ⑥open  
 C5<sup>III</sup> B5<sup>II</sup> G5 F#5 Rhy. Fig. 5 E  
 P.M.-----|

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (2 times)  
 E5 Gtr. III G5 B5 Bb5 E5 G5 F5  
 P.M.-----| P.M.-----| P.M.-----| P.M.-----|

N.C.(E5) 8va-Full Full sl. loco E5 G5 B5 N.C.(Bb5) A.H. (15ma)  
 P.M.-----| Full Full (17) sl. P.M.-----| P.M.-----| A.H.

A.H. pitch: Ab

w/Fills 1 & 2  
 E5 G5 F5 B5 F5  
 P.M.-----| P.M.-----| P.M.-----|

Fill 1

2 1/2  
 trem. bar  
 2 1/2  
 12  
 \*Depress bar before striking note.

Fill 2

pick slides



w/Rhy. Fig. 6 (3 times)  
E5

G5

B5

Bb5

wis - dom of the wiz - ard is

*\*i* P P 1½ P P 1 P H P P P P H P H P P H P P H P P H P P H P P H

3 3 5 3 5 3 3 5

\*1 1½ 1 H P P H P P H P H P P P P P H P P H P P H P P H P P H

0 22 20 17 0 22 20 17 0 22 20 22 20 17 16 14 12 16 14 16 14 12 16 14 12 16 14 12 16 14 12

*\*Pull bar up.*

on - ly a nur - tured lie. Black knights of hell's do - main

Full *vib. w/bar* *sl.* P PH P P H P P H P P H P P H P P H P P H

3 16 14 0 21 (21) (21) 2 9:8 3 9:8 P P H P P H P P H P P H P P H P P H

Full *sl.* 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0

walk up - on the dead. Sa -

Full *vib. w/bar* *sl.* *Full* *vib. w/bar* *Full*

5 5 3 5 P P H P P H P P H P P H P P H P P H P P H P P H P P H P P H

5 5 3 5 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0

Full 1 1 *sl.* (7) (7) 21

tan sips up - on the blood in which he feeds.

*tan* *δva* *\*1/2* *Full* *vib. w/bar* *Full* *sl. A.H. (1.5ma)*

3 19 22 19 19 (19) 22 17 20 20 (20) (20) 0

*\*Pull bar up.* *\*Pull bar up. A.H. pitch: B*

B5 F5 Gtr. II Interlude E5 B5II(type 2)

Ha ha ha ha ha—

(Gtr. III out) Gtr. I slack

slack

(0)

Bb5 F5<sup>1</sup> F#5(type 2)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. F5VIII G5<sup>x</sup> E5<sup>VII</sup>

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

N.C.

Gtr. II

Gtr. I

\*P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

11 10 10 9 10 12 10 9 11 10 10 9 10 12 10 9

8 7 8 7 8 10 8 7 8 7 8 7 8 10 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*P.M. refers to both gtrs.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

11 10 10 9 10 12 10 9 11 10 10 9 10 12 10 9

8 7 8 7 8 10 8 7 8 7 8 7 8 10 8 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar solo  
N.C.(E5)

**B65 A5 N.C.(E5)**

**B65 A5 N.C.(E5) C5**

**B5**

Gtr. III

The musical score is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, with wavy lines above indicating vibrato. The bass clef part features a sequence of notes with fingerings (7, 5, 7, 5, 7) and a triplet of eighth notes. A 'P.M.' (Pedal Marking) section is indicated by a dashed line. The piece concludes with a 'Full' dynamic marking and a 'sl.' (sforzando) instruction.

(end Rhy. Fig. 7)

[illegible]

N.C.(E5)

8va-

**B65**

A5

**N.C.(E5)**

B65

A5

[illegible]

\*Tap w/edge of pick.

**B65**

AS

N.C.(E5)

C5

B5

**Bb5 A5 N.C.(E5)**

**Bb5 A5 N.C.(E5)**

B75 A5

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and accidentals. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines of the melody and bass line. The score ends with a double bar line.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes grouped by slurs and labeled with 'T' (Tenor) and 'P' (Piano) for the first part, and 'Full' for the second part. The second system continues the melody on a single staff, with notes grouped by slurs and labeled with 'T' and 'P' for the first part, and 'Full' for the second part. The score includes various musical notations such as slurs, ties, and dynamic markings.

E5<sup>vi</sup>  
 Gtrs. I & II  
 (Gtr. III)  
 Full  
 12  
 15  
 sl.  
 (Gtr. III out)

Gtr. IV

0 0 0 0 12 12 13 13 15 13 12 12 13 12 0 0 0 0 0 0 12 12 13 13 15 15 13 12 13 12 0 0



F#5IX C5III B5II

w/Rhy. Fig. 1 (2 times)  
N.C.(E5) F#5 G5 N.C.(E5) Bb5 N.C.(E5) 1/4 F#5 G5 N.C.(E5) Bb5 C5

N.C.(E5) F#5 G5 (Gtr. IV out) N.C.(E5) Bb5 N.C.(E5) F#5 G5 N.C.(E5) Bb5 C5

Chorus  
w/Rhy. Fig. 4 (2 times)  
N.C.

Die by the sword!\_

D5 C#5 Bb5 A5 N.C.

Die by the sword!\_

D5 C#5 Bb5 A5 (Gtrs. I & II) C5III B5II G5 F#5

D5 C#5 Bb5VI A5V C5VII B5II G5 F#5 E5II(type 2)

#### Additional Lyrics

2. Satan watches all of us, smiles as some do his bidding.  
Try to escape the grasp of my hand and your life will no longer exist.  
Hear our cry, save us from the hell in which we live.  
We turn our heads toward the sky and listen for the steel. (To Chorus)



# Fight Till Death

Words and Music by  
Jeff Hanneman

Fast Rock ♩ = 180

Intro Gtrs. N.C. I & II Riff A

Play 4 times (end Riff A)

Double time feel N.C.(G5) Rhy. Fig. 1

N.C.(Ab5) C5 Bb5 (end Rhy. Fig. 1)

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 1 (8 times)  
3rd time w/Fill 1  
N.C.(G5)

1. Met - al and man clash once more... to the end...  
2.3. See additional lyrics

War - ri - ors a - bove with pow - er to kill, de - scend. Mi -

li - tia of blood, troops of hate... march to die.

Sol - diers of hell, vet - 'rans of death a - rise. Pre -

Fill 1 (end of solo)  
Gtr. III

Chorus  
 ①1fr. F Db5 ①1fr. F Db5 C5 ①1fr. F Db5

Rhy. Fig. 2

pare for at - tack. Your bod - y will burn. End - less war, —

① F Ab5 (end Rhy. Fig. 2) ①1fr. F Db5 ①1fr. F Db5 C5

w/Rhy. Fig. 2

there's no re - turn. Pre - pare for at - tack. Death will ar - rive. Your

①1fr. F Db5 ①1fr. F Ab5 To Coda w/Riff A (4 times) N.C. 7

or - ders are clear, no way to hide. Fight till death!

w/Rhy. Fig. 3 (3 times)

Rhy. Fig. 3 (Gtrs. I & II) ③3fr. G 6fr. Bb 2fr. F# (end Rhy. Fig. 3) 3fr. G

Gtr. III

trem. pick

pp Full

6fr. Bb 2fr. F# 3fr. G Full Full Full Full 6fr. Bb Full Full 2fr. F# Full Full

Full Full Full Full Full Full Full Full

(17) (17) (17)

\*Release bend to 3/4 (next 3 bars).

3fr. G 6fr. Bb 2fr. F#

To reign in hell.

Full Full Full Full Fdbk.

Full Full Full Full Fdbk.

(17) (17)

E65

The musical score for guitar (Gtr. III) consists of three staves. The first staff shows a sequence of chords: C major, D major, E major, F major, G major, A major, B major, and C major. The second staff shows a sequence of chords: C major, D major, E major, F major, G major, A major, B major, and C major. The third staff shows a sequence of chords: C major, D major, E major, F major, G major, A major, B major, and C major. The final measure of the third staff contains a double bar line and a repeat sign.

(end Rhy. Fig. 4)

N.C.(C5)

[illegible]

\*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

3 3 Eb5

N.C.(C5)

sl. H H P P P P P P P H P H 1/4 sl. sl.

sl. H H P P P P P H P H 1/4 sl. sl.

(17) 6-12 9-10 12-10 9 12-10 9 12-10 9 11 (11) 9-11 9 11 9-11 (11) 11 9-11 (11) 11 9-15 15



[illegible]

w/Rhy. Fig. 2 (2 times)  
 ③ 1 fr.  
 F

N.C.(G5)  
 Bb5  
 sl.  
 Full Db5  
 sl.

sl.  
 Full  
 16 15 (16) 15 (19)

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). It begins with a circled '1' and 'fr.' above a whole note F, followed by a slur over a half note F and a quarter note G. This is followed by a whole rest. The second measure of the first system starts with a D-flat 5 chord, a slur, and a circled '1' and 'fr.' above a whole note F. The second system continues with a slur, a D-flat 5 chord, and a circled '1' and 'fr.' above a whole note F. The final measure of the second system features a C5 chord and a circled '1' and 'fr.' above a whole note F. The score is written for a single melodic line, with the lyrics 'The Rose Tree' written below the notes.

⑥ 1fr. F D♭5 ⑥ 1fr. F A♭5 D.S. al Coda (cont. in Fill 1)

5

15 14 17 14 17 17 14 15 14 17 15 14 16 14 13 14 13 16 14 13 16 13 14 16 14 13

Coda  
 w/Riff A (4 times)  
 N.C.

death! Fight till death!

Fight till death!

Fight till death!

Bb5 C5viii F#5

G5 Bb5 A5 E5

F5 G5 Bb5

C5viii F#5 G5

Bb5 F#5 G5

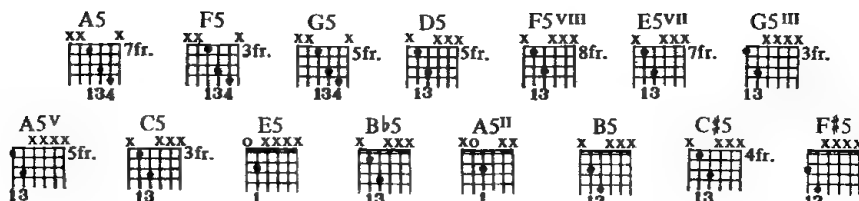
6/4

#### Additional Lyrics

2. Senseless death of all mankind, overtakes.  
 Armored assassins destroy at will, your escape.  
 Children of sorrow are trampled onto the grave.  
 There is no future, no fuckin' world to be saved. (To Chorus)
3. Gods of steel unleash their destruction on man.  
 Reign of death, what is the final command?  
 Sceptors of hate are dropped upon this earth.  
 Clouds of terror destroy all hope of rebirth. (To Chorus)

# Metalstorm/Face The Slayer

Words by Kerry King  
Music by Jeff Hanneman  
and Kerry King



Heavy Rock ♩ = 114

Intro N.C.(E5) E5 B5 C5 D5 A5 N.C.(E5) E5 B5 C5 G5 F#5

Gtrs. I & II

*f*

sl. sl. sl. sl.

0 0 0 0 0 0 9 7 4 2 5 5 7 2 0 0 0 0 0 0 9 7 4 5 5 12 11 3 3 10 9

sl. sl. sl. sl.

N.C. Riff A (Gtr. I) Play 4 times w/Riffs A & A1 Gtr. III Play 4 times w/Riff A N.C. w/Riffs A & A1 (9 times) A5

P.M.(slight) Gtr. II

0 2 3 0 2 3 2 3 0 2 0 2 3 0 3 2 0 2

F5 G5 A5 F5

2 0 3 5 2 2 3 0 1

Riff A1

Gtr. IV

Gtr. V

Gtr. IV

12 14 15 12 14 12 15 14 15 12 14 15 12 14 15

Gtr. V

7 9 10 7 9 7 9 10 7 9 7 9 10 7 9 10

G5 A5 w/Fill 1

Gtr. I

Faster ♩ = 174  
A5

Gtr. II Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1)

w/Rhy. Fig. 1

Gtr. III Harm. (8va)

Fill 1

Gtr. IV

Gtr. V

Gtr. IV



Harm. (8va)

Harm.

D5 F5<sup>III</sup> E5<sup>VII</sup> G5<sup>III</sup> A5<sup>V</sup> C5 D5 F5<sup>III</sup> E5<sup>VII</sup> G5<sup>III</sup> A5<sup>V</sup> C5

Gtrs. I & II

w/Rhy. Fig. 1 (Gtrs. I & II)

N.C.(A5) C5 N.C.(A5) C5 N.C.(A5) C5 N.C.(A5) C5

E5 F5 D5 E5 C5 Play 4 times

P.M.-----1 P.M.-----1 P.M.-----1 P.M.-----1 P.M.-----1 P.M.-----1 P.M.-----1

N.C. Rhy. Fig. 2 Play 4 times (end Rhy. Fig. 2)

1st, 2nd Verses w/Rhy. Fig. 2 (4 times) N.C.

1. Mist - y night, per - fect night, be - neath that cold \_\_\_\_ of the fro - zen star. \_\_\_\_

2. See additional lyrics

You feel the fright, you know I'm near. You nev - er should have come\_ this far! \_\_\_\_

⑥ open  
E5 E Bb5  
P.M.-----J

w/Rhy. Fig. 2 (2 times)  
N.C.

I'm a - live!\_ You can't kill me!\_ I will sur - vive\_ e - ter - ni - ty\_

1.

N.C.(A5)

Bb

N.C.(A5)

Bb5

N.C.(A5)

Rhy. Fig. 3 (Gtrs. I & II)-

7 7 10 8

Bb N.C.(A5)

Bb5 N.C.(A5)

Bb N.C.(A5)

7 7 10 8

Bb5 N.C.(A5)

Bb N.C.(A5)

N.C.

7 10 7 8

2.

w/Rhy. Fig. 3 (2 times)

N.C.(A5)

Bb N.C.(A5)

Bb5 N.C.(A5)

Bb N.C.(A5)

Bb5 N.C.(A5)

Guitar solo

D5 N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

C5 N.C.(A5)

8va

Rhy. Fig. 4 (Gtrs. I & II)

w/Rhy. Fig. 4 (3 times)

D5 N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

C5 N.C.(A5)

8va

D5 N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

C5 N.C.(A5)

D5 N.C.(A5)

C5 N.C.(A5)

B5 N.C.(A5)

C5 N.C.(A5)

8va

Rhy. Fig. 5 D5  
(Gtrs. I & II)

F5<sup>viii</sup> E5<sup>vii</sup> C5 A5<sup>iii</sup> D5 F5<sup>viii</sup> E5<sup>vii</sup> C5 A5<sup>iii</sup>

(end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times)

sl. sl. sl. sl. sl. sl. sl. 3

sl. sl. sl. sl. sl. sl. sl. 12 12

2 2 4 6 7 2 4 4 6 9 8 6 8 9 11 9 10 13

D5 F5<sup>viii</sup> E5<sup>vii</sup> C5 A5<sup>ii</sup> D5 F5<sup>viii</sup>

8va-

14 12 12 17 12 12 15 12 12 18 12 12 14 12 12 17 12 12 15 12 12 18 18 18 18 15 12 18 18 15 12 18 18 15 12 18 15 16

E5<sup>VII</sup> C5 A5<sup>III</sup> Slightly faster ♩ = 190 N.C.

8va- sl. (Gtr. III out) Gtrs. I & II 3 3 3 3 1.2.3. 3 3 3 3

22 19 22 22 19 22 22 19 sl. 17

5 5 5 5 5 5 8 8 8 8 8 8 7 7 7 7 7 7 8 8 8 5 5 5

4.

3 3 C5 B5

7 7 7 7 7 7 5 4 (4) (4) (4)

3 2 (2) (2) (2)

[illegible]

Slower  $\text{♩} = 168$

N.C.(E5)  
Rhy. Fig. 6

C5 G5 E5 N.C. 3 3 E5 C5 G5 G5

H H H H

P.M. P.M. P.M. P.M.

5 5 2 3 2 3 2 5 5 5 7 0 5 7 0 5 7 0 5

H 0 H 0 H 0

N.C.(E5) G5 N.C.(E5) F5 C5 (end Rhy. Fig. 6)

H H H H H H H H

P.M. P.M. P.M. P.M. P.M.

5 7 0 5 7 0 7 0 7 5 7 0 5 7 0 5 7 0 5 7 0 3 5

H 0 H 0 H 0 H 0

w/Rhy. Fig. 6  
N.C.(E5) G5 N.C.(E5) G5 N.C.(E5) F5 C5

1. You

w/Rhy. Fig. 6 (2 times)  
N.C.(E5) G5 N.C.(E5) G5

see me lift\_ the axe\_ as it plung-es through your shield\_  
think you can\_ des - troy me? You bet - ter think a - gain\_

You now be - gin to pan - ic as you  
I'm e - ter - nal ter - ror, my

N.C.(E5) F5 C5 N.C.(E5) G5 N.C.(E5)

see your chance go slim\_ You're run - nin' through\_ the end - less maze\_ you turn and I'll be there\_  
quest will nev - er end\_ I'll trap you in\_ the pen - ta - gram\_ and seal your bat - tered tomb\_

A  
Your

G5 N.C.(E5) F5 C5 B5 D5 C#5

sl.

force too strong for you to fight\_ I'll see your end\_ to - night.  
life is just an - oth - er game\_ for Sa - tan's night\_ of doom.

E5 F#5 A5<sup>II</sup> B5 D5 C#5 E5 F#5 A5<sup>II</sup>

sl.

2. You

2.  
E5 F5 D5 E5 C5 E5 F5 D5 E5 C5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

sl.

2

N.C.(A5) C5 N.C.(A5) Eb5 N.C.(A5) F5

7 7 7 7 7 7 7 7 5 7 7 7 7 7 7 7 8 7 7 7 7 7 7 7 10 7 7 7 7 7 7 7 7 10

0 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 8 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

sl.

N.C.(A5) G5 N.C.(A5) C5 Eb5 F5

7 7 7 7 7 7 7 7 12 7 7 7 7 7 7 7 5 0 0 0 8 0 0 0 10 10

0 0 0 0 0 0 0 0 12 0 0 0 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Tempo I  
w/Riffs A & A1  
N.C.

G5

Gtrs. A5<sup>II</sup>  
II & V

Gtrs. I & IV

12 12 7 8

# Additional Lyrics

Go through the fire, walk past the dead.  
Lost in my eternal maze.  
Your heart pounds through the mist-filled air.  
Your concentration breaks for me to strike.  
You've cowered down, you've broken the chain.  
Now I can freeze your burning eyes! (To Guitar solo)

# Black Magic

Words by Kerry King  
Music by Jeff Hanneman  
and Kerry King

**E5** **E5<sup>vii</sup>** **F5** **G5** **F#5** **F5<sup>I</sup>** **B5** **Bb5** **F5 (type 2)**

Fast Rock ♩ = 164

Intro Gtr. I N.C. *Fade in* *Play 14 times* N.C. (Bass & drums in) *Play 4 times* N.C. Riff A *f* *semi-harm.*

Gtr. II *pp* *Play 4 times* (end Riff A) N.C. Gtrs. I & II E5 F5 N.C. E5 *Play 4 times* C5 D5

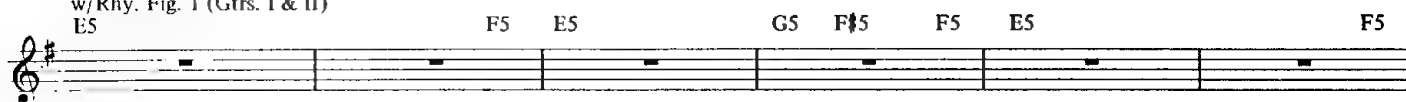
*Play 4th time only.* *Faster* ♩ = 180 E5 Gtr. II Rhy. Fig. 1 Gtr. I F5

w/ Riff A (Gtrs. I & II) N.C.

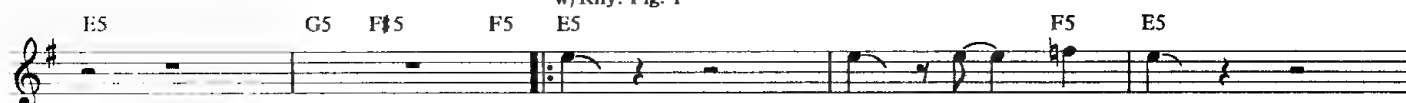
E5 G5 F#5 F5 E5<sup>vii</sup>

E5<sup>vii</sup> F5 E5<sup>vii</sup> G5 F#5 F5<sup>I</sup> (end Rhy. Fig. 1)

Slightly faster ♩ = 192  
 Double time feel  
 w/Rhy. Fig. 1 (Gtrs. I & II)  
 E5



1st, 2nd Verses  
 w/Rhy. Fig. 1



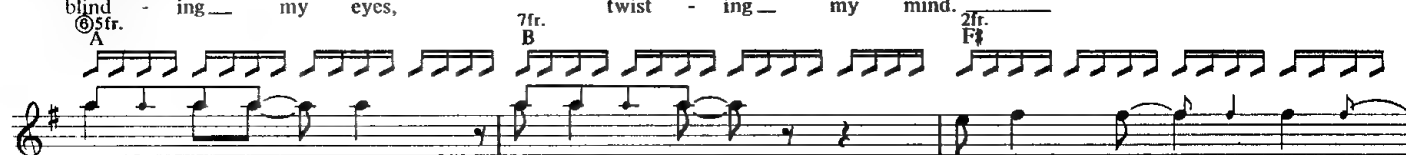
1. Cursed!  
 2. Cast

Black mag - ic night.  
 un - der his spell,



We've been struck down,  
 blind - ing my eyes,

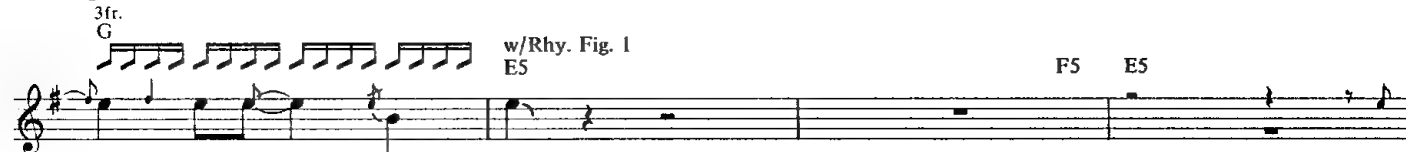
down in this hell.  
 twist - ing my mind.



Spells sur - round me  
 light to re - sist the

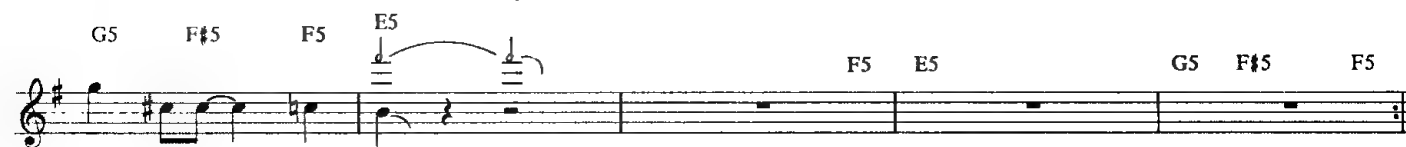
day and night,  
 e - vil in side,

strick - en by the  
 cap - tive of a force



force of e - vil light.  
 of Sa - tan's might.

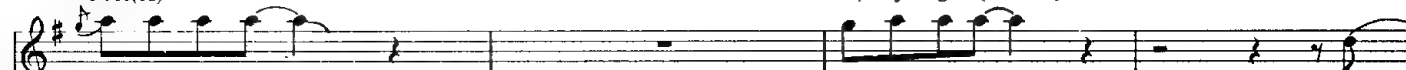
A



Force of e - vil, light.  
 force of Sa - tan's might.

N.C.(A)

w/Rhy. Fig. 2 (3 times)

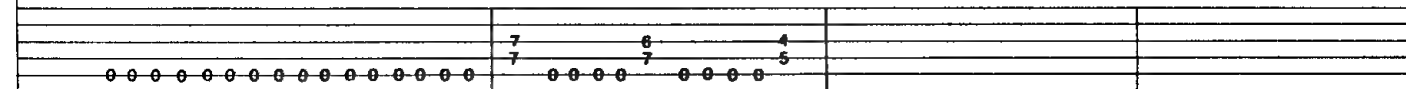


Fight - ing the curse,

break it I must.

Laugh -

Rhy. Fig. 2



ing in sor - row,

cry - ing in lust!



Tempo I  
w/Riff A (4 times)  
N.C.

Faster ♩ = 204  
Guitar solo I  
B5  
Rhy. Fig. 3 (Gtrs. I&II)

E5 F5(type 2) B5  
 3 3 3  
 20 17 19 17 20 17 20 19 17 17 (17) sl. tr. 5 (7)

Bb5 E5 F5(type 2) 8va- Full sl. Full  
 H sl. H sl. Full sl. Full  
 (5 (7)) (5) 7-12 14 15 17 15 17 18 15 16 17 20

Slower ♩ = 162

Rhy. Fig. 4 (Gtrs. I&II) ⑥open E P.M. 8va- Full 1  
 E5VII F5 ⑥open E P.M. Full

(Gtr. III out)  
 Full w/delay 22 sl.

(end Rhy. Fig. 4) E5VII F5 sl. w/Rhy. Fig. 4 ⑥open E E5VII F5

Bridge w/Rhy. Fig. 4 ⑥open E E5VII F5  
 My strength slips fast, \_\_\_ soon \_\_\_

E5VII F5 ⑥open E E5VII F5  
 I must fall. Vic - tim of for - tune, my sour - ces grow small.

w/Rhy. Fig. 4 (1st 3 bars only) ⑥open E E5VII F5  
 Life slips a - way \_\_\_ as de - mons come forth.



Slightly faster ♩ = 192  
w/Rhy. Fig. 3 (2 times)

Gr. III

B5

H

B 5

sl.

E5

8va

1/2

sl.

P

1/2

18 18 18 18 18 18 18 18 17 18 17 15 18 18 18 18 18 18 18 18 17 15 18 17 15 18 18 18 18 15 15

E5  
8va

F5 (type 2)

(Gtr. III out)

Full

Full

Full

Full

sl.

Much slower ♩ = 152

E5  
Gtrs. I & II

5

5

22 22 17 17 17 17 22 17 17 22 22 22 22

(22)

Full

Full

Full

Full

(22)

sl.

8 9 9 9

8 9 9 9

7 7 7 7

Freely  
Fdbk.  
(8va)

rit.

F5 E5 G5

sl.

Fdbk.

sl.

Fdbk.  
pitch: G

9 10 12 10

# Tormentor

Words and Music by  
Jeff Hanneman



Slow heavy Rock ♩ = 72

Intro (Cymbal) E5 Gtr. I N.C. E5 N.C.

*f*

P.M.-----1

Gtr. II

*f*

P.M.-----1

E5 N.C. E5 N.C.

P.M.-----1

A.H. (15ma)

P.M.-----1

A.H.

A.H. pitch: Bb

E5 N.C. E5 N.C. A.H. (15ma) E5 G5 C5

A.H.

P.M.-----4

E5 G5 Fast Rock ♩ = 204 (cymbal)

sl.

Fdbk. (8va)

Fdbk.

sl.

Fdbk. pitch: A

N.C. Riff A \*Gtr. I

Play 4 times (end Riff A)

\*3rd & 4th times, Gtrs. I & II.

E5 Rhy. Fig. 1 D5 E5 C5 D5 N.C.(E5) N.C. (end Rhy. Fig. 1)

P.M.----- P.M.----- P.M.----- P.M.-----

sl. sl.

7-9 (9) 5-7 (7) 5-7 (5) 0 2 (2) 3 2 5 3 2

sl. sl.

w/Rhy. Fig. 1 E5 D5 E5 C5 D5 N.C.(E5) N.C.

1st, 2nd, 3rd Verses w/Rhy. Fig. 1 (4 times) 1. A -

E5 D5 E5 C5 D5 N.C.(E5) N.C.

fraid to walk the streets in the cold - ness all a - lone. The

2.3. See additional lyrics

E5 D5 E5 C5 D5 N.C.(E5) N.C.

black - ness of the night en - gulfs your flesh and bones.

E5 D5 E5 C5 D5 N.C.(E5) N.C.

Hop - ing for re - lief from the fear you feel in - side.

E5 D5 E5 C5 D5 N.C.(E5) N.C. 2nd time to Coda I 3rd time to Coda II

Los - ing all per - spec - tive of re - al - i - ty in the night.

w/Riff A N.C.

Chorus E5 B5 C5 B5

\*P.M. P.M. P.M.

Run - ning from shad - ows, blind - ed by fear

\*Play only lowest note of chord when P.M. is indicated (throughout).

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (1st 2 bars only) E5 B5

P.M.-----

The hor - ror of night - fall is

C5 D5 w/Rhy. Fig. 2 E5 B5

ev - er so near. I slow - ly sur - round you as

(end Rhy. Fill 1)

Rhy. Fill 1 (Gtrs I & II)

Harm.-----

P.M.-----

5 3 3 3 3 3 7 (7) 7 7 5

C5 B5 E5 G5 F5 E5<sup>VII</sup>

ter - ror sets in. Are you a - fraid of the night?

P.M.-----

w/Fill 1 sl. w/Rhy. Fig. 1 (2 times) E5 D5 E5 C5 D5

N.C.(E5) N.C. 1. 2. D.S. al Coda I

2. I

Coda I (w/last 2 bars of Rhy. Fig. 1) N.C.(E5) N.C.

til I know you're mine, Run -

Chorus w/Rhy. Fig. 2 E5 B5 C5 B5

ning from shad - ows, blind - ed by fear. The

w/Rhy. Fig. 2 (1st 2 bars only) E5 B5 w/Rhy. Fill 1 C5 D5

hor - ror of night - fall is ev - er so near. I

Fill 1 E5<sup>VII</sup> sl. 7 |



w/Rhy. Fig. 2

E5

B5

C5

B5

slow - ly sur - round\_ you as ter - ror\_ sets in\_

E5

G5

F5 E5<sup>VII</sup>

P.M.

P.M.

Are you a - fraid\_ of\_ the night?

w/Fill 1

Guitar solo I  
w/Rhy. Fig. 1 (4 times)

Gtr. III

8va- sl.

sl.

loco

E5

D5

E5

C5

D5

sl.

11 23

0

0

24 24 24 24 21 19 24 24 24 24 21 19 24 24 24 24 21 19 24 24 24 24 21 19

N.C.(E5)

N.C.

E5

D5

E5

8va-

3

3

3

3

3

3

3

3

22 21 19 24 21 19 22 21 19 24 21 19 22 21 19 24 21 19 22 21 19 24 21 19 17 15 15 17 15 15 18 15 15 17 15 15

8va-

C5

D5

N.C.(E5)

N.C.

Full

sl.

3

3

3

3

3

3

3

3

17 15 15 20 15 15 17 15 15 17 15 15 18 15 15 17 15 15 17 15 15 20 15 15 18 18 17 15 18 18 17 15 18

Full

sl.

E5

8va-

D5

E5

C5

D5

N.C.(E5)

N.C.

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

P

H

14 15 14 15 14 15 14 15 14 15 17 18 17 18 17 18 17 18 17 18 17 18 14 16 15 16 15 16 15 18 15 16 15 16 17 18

Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a sequence of notes with slurs and accents, and a series of triplets. Above the staff, the notes are labeled with "Sva-" and "H P H sl." and "sl.". Below the staff, the notes are labeled with "3" and "3". The system is divided into two measures by a double bar line. The first measure contains a triplet of eighth notes, and the second measure contains a triplet of eighth notes. The system is labeled with "E5" and "D5" above the staff, and "C5" and "D5" above the staff.

8va- N.C.(E5) N.C. w/Rhy. Fig. 2 E5 B5

The musical notation for Figure 2 consists of a melody line and a fretboard diagram. The melody line is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). It features a series of eighth notes, with some beamed together in groups of three. A dashed line with a '1/2' indicates a half-note rest. The fretboard diagram shows the fret numbers for each note: 16, 17, 15, 16, 17, 15, 16, 18, (18), 15, 17, 12, 17, 14, 12, 15, 12, 12, 17, 14, 12, 15, 12, 12. The diagram is divided into three measures by vertical bar lines, with a double bar line at the end.

Figure 2 is a musical score for a guitar. The top staff shows a melodic line with triplets. The first triplet is labeled C5 loco. The second triplet is labeled B5. The third triplet is labeled B5 1/2. The fourth triplet is labeled B5 1/2. The fifth triplet is labeled B5 1/2. The sixth triplet is labeled B5 1/2. The seventh triplet is labeled B5 1/2. The eighth triplet is labeled B5 1/2. The ninth triplet is labeled B5 1/2. The tenth triplet is labeled B5 1/2. The eleventh triplet is labeled B5 1/2. The twelfth triplet is labeled B5 1/2. The thirteenth triplet is labeled B5 1/2. The fourteenth triplet is labeled B5 1/2. The fifteenth triplet is labeled B5 1/2. The sixteenth triplet is labeled B5 1/2. The seventeenth triplet is labeled B5 1/2. The eighteenth triplet is labeled B5 1/2. The nineteenth triplet is labeled B5 1/2. The twentieth triplet is labeled B5 1/2. The twenty-first triplet is labeled B5 1/2. The twenty-second triplet is labeled B5 1/2. The twenty-third triplet is labeled B5 1/2. The twenty-fourth triplet is labeled B5 1/2. The twenty-fifth triplet is labeled B5 1/2. The twenty-sixth triplet is labeled B5 1/2. The twenty-seventh triplet is labeled B5 1/2. The twenty-eighth triplet is labeled B5 1/2. The twenty-ninth triplet is labeled B5 1/2. The thirtieth triplet is labeled B5 1/2. The thirty-first triplet is labeled B5 1/2. The thirty-second triplet is labeled B5 1/2. The thirty-third triplet is labeled B5 1/2. The thirty-fourth triplet is labeled B5 1/2. The thirty-fifth triplet is labeled B5 1/2. The thirty-sixth triplet is labeled B5 1/2. The thirty-seventh triplet is labeled B5 1/2. The thirty-eighth triplet is labeled B5 1/2. The thirty-ninth triplet is labeled B5 1/2. The fortieth triplet is labeled B5 1/2. The forty-first triplet is labeled B5 1/2. The forty-second triplet is labeled B5 1/2. The forty-third triplet is labeled B5 1/2. The forty-fourth triplet is labeled B5 1/2. The forty-fifth triplet is labeled B5 1/2. The forty-sixth triplet is labeled B5 1/2. The forty-seventh triplet is labeled B5 1/2. The forty-eighth triplet is labeled B5 1/2. The forty-ninth triplet is labeled B5 1/2. The fiftieth triplet is labeled B5 1/2. The fifty-first triplet is labeled B5 1/2. The fifty-second triplet is labeled B5 1/2. The fifty-third triplet is labeled B5 1/2. The fifty-fourth triplet is labeled B5 1/2. The fifty-fifth triplet is labeled B5 1/2. The fifty-sixth triplet is labeled B5 1/2. The fifty-seventh triplet is labeled B5 1/2. The fifty-eighth triplet is labeled B5 1/2. The fifty-ninth triplet is labeled B5 1/2. The sixtieth triplet is labeled B5 1/2. The sixty-first triplet is labeled B5 1/2. The sixty-second triplet is labeled B5 1/2. The sixty-third triplet is labeled B5 1/2. The sixty-fourth triplet is labeled B5 1/2. The sixty-fifth triplet is labeled B5 1/2. The sixty-sixth triplet is labeled B5 1/2. The sixty-seventh triplet is labeled B5 1/2. The sixty-eighth triplet is labeled B5 1/2. The sixty-ninth triplet is labeled B5 1/2. The seventieth triplet is labeled B5 1/2. The seventy-first triplet is labeled B5 1/2. The seventy-second triplet is labeled B5 1/2. The seventy-third triplet is labeled B5 1/2. The seventy-fourth triplet is labeled B5 1/2. The seventy-fifth triplet is labeled B5 1/2. The seventy-sixth triplet is labeled B5 1/2. The seventy-seventh triplet is labeled B5 1/2. The seventy-eighth triplet is labeled B5 1/2. The seventy-ninth triplet is labeled B5 1/2. The eightieth triplet is labeled B5 1/2. The eighty-first triplet is labeled B5 1/2. The eighty-second triplet is labeled B5 1/2. The eighty-third triplet is labeled B5 1/2. The eighty-fourth triplet is labeled B5 1/2. The eighty-fifth triplet is labeled B5 1/2. The eighty-sixth triplet is labeled B5 1/2. The eighty-seventh triplet is labeled B5 1/2. The eighty-eighth triplet is labeled B5 1/2. The eighty-ninth triplet is labeled B5 1/2. The ninetieth triplet is labeled B5 1/2. The ninety-first triplet is labeled B5 1/2. The ninety-second triplet is labeled B5 1/2. The ninety-third triplet is labeled B5 1/2. The ninety-fourth triplet is labeled B5 1/2. The ninety-fifth triplet is labeled B5 1/2. The ninety-sixth triplet is labeled B5 1/2. The ninety-seventh triplet is labeled B5 1/2. The ninety-eighth triplet is labeled B5 1/2. The ninety-ninth triplet is labeled B5 1/2. The hundredth triplet is labeled B5 1/2.

Figure 2 is a musical score for a single melodic line. It is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'w/Rhy. Fig. 2'. The score is divided into three measures. The first measure contains a sequence of notes with various ornaments and fingerings: a half note (1/2), a quarter note (P), a half note (1/2), a quarter note (P), a half note (B5), and a quarter note (P). The second measure contains a sequence of notes with various ornaments and fingerings: a half note (1/2), a quarter note (P), a half note (P), a quarter note (P), a half note (C5), and a quarter note (Full). The third measure contains a sequence of notes with various ornaments and fingerings: a half note (Full), a quarter note (Full), a half note (P), a quarter note (H), and a half note (Full). The score is labeled 'B5' at the end.



Guitar solo II  
w/Rhy. Fig. 1 (4 times)  
E5

D5 E5

C5 D5

N.C.(E5)

N.C.

The first system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The second staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The third staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5.

E5

D5 E5

C5 D5

The second system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The second staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The third staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5.

I know\_ you're mine\_

8va

Full

Full

sl.

H P

grad. bend

Full

Full

sl.

H P

N.C.(E5)

N.C.

E5

D5 E5

The third system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The second staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The third staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5.

Too\_ late to hide\_

8va

Full

Full

sl.

loco

3

3

3

3

Full

Full

sl.

3

3

3

3

C5 D5

N.C.(E5)

N.C.

The fourth system of guitar notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The second staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5. The third staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each featuring a triplet of eighth notes. The notes are E5, D5, and E5.

Too late\_ to save\_

E5 D5 E5 C5 D5 N.C(E5) N.C.

— your life.

8va-1/2 Full sl. loco 3 3 3 3 3 3 3 3 (cont. in Fill 2)

16 15 (16) 15 13 15 17 14 15 17 15 17 18 15 17 18 20 20 20 22 22 22

sl. sl.

Free time

w/Fill 2 N.C.(E5) E5

Tor - men - tor!

Gtr. I P.M. rit. Fdbk. (8va) sl.

Gtr. II rit. Fdbk. pitch: B Fdbk. (8va) sl.

Fdbk. pitch: G#

Fill 2 (end of solo)

Gtr. III 8va- sl.

24 (24) sl.

#### Additional Lyrics

2. I see the fright in your eyes as you turn and run.  
But is your mind playing tricks on a body so very young.  
Feeling as if no one cares, the fear runs down your spine.  
But I know I'll never rest until I know you're mine. (To Chorus)

3. Repeat 1st half of 1st verse, then 2nd half of 2nd verse.

Words by Kerry King  
Music by Jeff Hanneman  
and Kerry King

**Fast Rock** ♩ = 174  
**Double time feel**

1st, 2nd, 3rd Verses  
N.C.(D5)

w/Rhy. Fig. 1 (3 times)  
N.C.(D5)

w/Rhy. Fig. 1 (3 times)  
 N.C.(D5)

Beg for mer - cy, their fi - nal plea.

N.C.

N.C.(D5) N.C.

Sol - diers pre - pare to fight\_ to the death.

N.C.(D5) N.C.

Hate and fight, their ver - y last breath.

N.C.(E5) G5 A5 G5 A5

Blitz - krieg tac - tics, Ger - man com - mand\_,

Rhy. Fig. 2

w/Rhy. Fig. 2 N.C.(E5) G5 A5 G5 A5

born with the pow - er of God in his hand. He

w/Rhy. Fig. 1 (2 times) N.C.(D5) N.C.

makes his move\_ to con - quer the land\_,

N.C.(D5) N.C.

turn all hope for life in - to sand\_ Ma -

Chorus B5 N.C.

chine gun fire, blood lev - el high - er\_,

Rhy. Fig. 3

w/Rhy. Fig. 3 B5 N.C.

Vi - sions of tor - ture and ter - ror to all\_,

C5

Read - y to bat - tle, a - wait - ing the fi - nal com -

sl. D5

To Coda

1. E5 B5 C5 D5 F5 E5

2. E5 B5 C5 D5 G5 F#5

Gtrs. I & II

mand.

Gtr. III

P P P P P P P P P P P P P P P P

6 6 6 6

7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0 7 5 0

Guitar solo

5fr. E

5fr. D

Full Full Full Full Full

sl.

Full Full Full Full Full

sl.

(end Rhy. Fig. 4)

3fr. C

2fr. B

3fr. C

5fr. D

Full

P P H P P H P P H P P H P P H P P H

13 15 16 15 13 10 (10) 15 13 10 (10) 15 13 15 18 15 13 15 18 15 13 15 18 (10) 15

w/Rhy. Fig. 4 (3 times)

5fr. E

5fr. D

P P P P P P P P P P P P P P P P

18 15 17 15 17 15 12 18 15 17 15 17 15 12 15 18 15 17 15 17 15 12 15 18 15 17 15 17 15 12 15



**3fr.**  
C  
*8va*

**2fr.**  
B

**3fr.**  
C

**5fr.**  
D

P P P P P P P P sl. Full sl.

20 15 18 15 18 15 P 20 15 18 15 18 15 P 20 15 18 15 16-12 sl. Full (20) sl.

7fr.  
F  
*loco*

Gtr. IV

Gtr. III

Gtr. IV

13 12 10 13 13 12 10 10 13 12 10 13 13 12 10 15 13 12 15 15 13 12 12 15 13 12 15 15 13 12

Gtr. III

10 8 7 10 10 8 7 7 10 8 7 10 10 8 7 10 10 8 7 10 10 8 7 10 10 8 7 10 10 8 7

3fr.  
C

2fr.  
B  
*8va*

3fr.  
C

5fr.  
D

P P P P P P P P Full Full

17 15 13 17 17 15 13 13 17 15 13 17 17 15 13 18 17 15 18 18 17 15 18 18

10 8 6 10 10 8 6 6 10 8 6 10 10 8 6 15 13 12 15 15 13 12 15 15 13 12 15 15


7fr.  
E  
*8va*

5fr.  
D

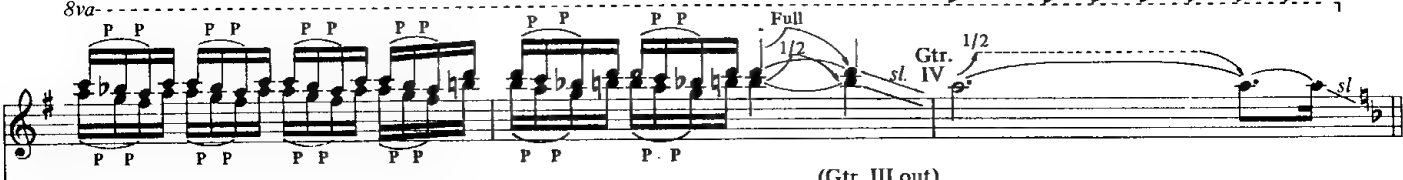
P P P P P P P P P P P P P P

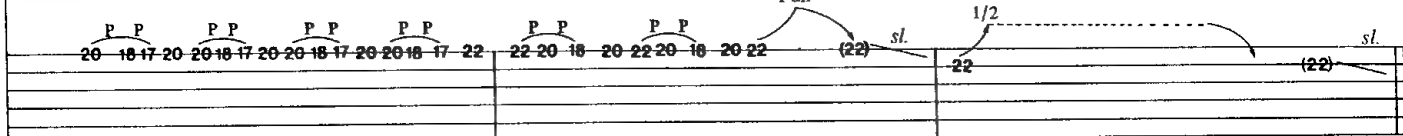
17 15 14 17 15 14 17 17 15 14 17 17 15 14 18 18 17 15 18 18 17 15 18 18 17 15 18 18 17 15 20

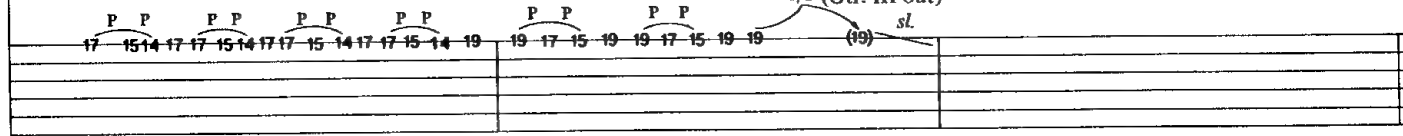
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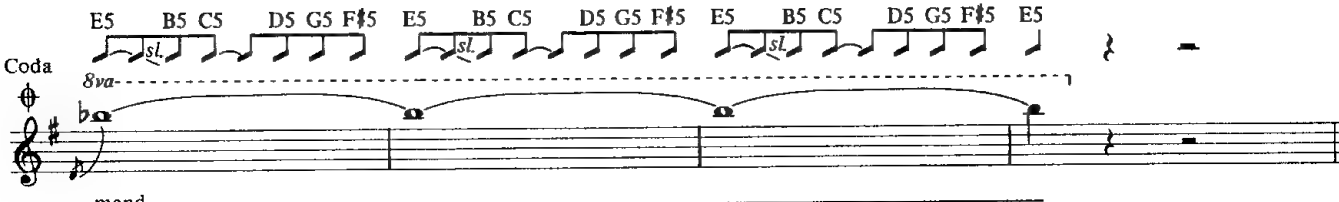
*D.S. al Coda* 

3fr. C                      2fr. B                      3fr. C                      5fr. D                      E5                      B5 C5                      D5 F5 E5

8va- 

(Gtr. III out) 

1/2 (Gtr. III out) 

Coda 

mand. \_\_\_\_\_

#### *Additional Lyrics*

2. Hiding in darkness from enemies unseen.  
Awaiting our victory ending this dream.  
Cursed are the souls who defy his will.  
All of which, tortured and ruthlessly killed.  
Blitzkrieg tactics, German command,  
Born with the power of God in his hand.  
Shocking the world with his mass devastation.  
Puts all his power in the trust of one nation. *(To Chorus)*
  
3. Crack of dawn, they storm again,  
Hunting and fighting and killing all men.  
Our end is near, our time now short.  
Our kingdoms have fallen as a result of this sport.  
Blitzkrieg tactics, German command,  
Born with the power of God in his hand.  
Withdrawn from fighting, he now takes leave,  
Seeking out goals that can't be conceived. *(To Chorus)*

Words and Music by  
Jeff Hanneman and Kerry King

Fill 1 (Gtr. II)

B5 C5 D5 B5 C5 D5

soul. The

Rhy. Fig. 3 B5 A5 G5 D5 (end Rhy. Fig. 3) w/Rhy. Fig. 3 B5 A5

wretch-ed dream is re-al-ized. The hu-man race is to be

G5 D5 B5 C5 D5

crys-tal-ized.

B5 A5 D5

Interlude N.C.(A) (B)

(G) (A)

N.C.(B5) D5 N.C.(B5) D5 N.C.(B5) D5 E5 Play 4 times



## BS

## B5

The musical score is written for a guitar and consists of four staves. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two measures by a double bar line. Above the first measure, the text 'w/Key: Fig. 4 (2 times)' is written. Above the second measure, the text 'A5' is written. The first staff is labeled 'G5 Full' and 'Full'. The second staff is labeled 'Full' and 'Full'. The third staff is labeled 'Gtr. IV' and 'Full'. The fourth staff is labeled 'Full' and 'Full'. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full' and 'grad. bend'. The first measure contains a series of notes and rests, while the second measure contains a series of notes and rests, including a 'grad. bend' marking. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

B5 Full----- Full A5 G5 F#5

Full----- Full

G5 A5 B5 A5

Full----- Full

B5 A5 G5 8va----- F#5 G5 A5

Full Full Full Full

Full Full Full Full

w/Riff A  
\*N.C.(B5)  
8va- Full

(A5) (B5) (A5) (G5) (F#5) (G5) (A5) B5

(Play 1st time only)

Full sl.

Full sl.

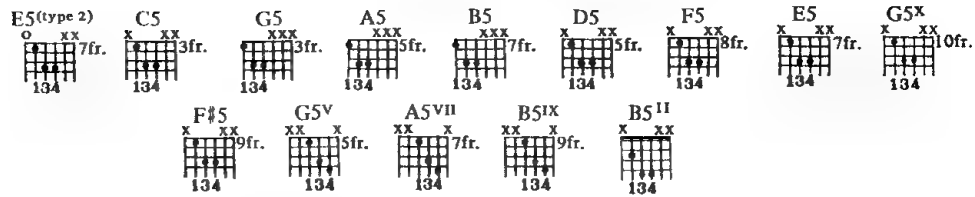
\*Chords implied by bass.

### Additional Lyrics

2. Thoughts of laughter,  
Filling the head of the master in charge.  
Worlds of wonder,  
Is this a cure or a painless death?  
I'll fight and resist  
Till they all see the end that is near.  
The doctors, the lawyers  
And G-men are living in fear.  
Living my life with one distant hope,  
A cure that will kill my invincible foe.

# Show No Mercy

Words and Music by  
Kerry King



Fast Rock ♩ = 192  
Double time feel

Intro (Drums) 7

pick slide

E5(type 2)

C5 G5 A5 B5

Riff A

⑥open E P.M. D5 F5 E5 ⑥open E P.M. D5 F5 E5

⑥open E P.M. D5 F5 E5 ⑥open E P.M. (end Riff A) G5x F#5 D5

1st, 2nd Verses  
w/Riff A

⑥open E D5 F5 E5 ⑥open E

1. Through the night... we rise in pairs. Lords at night, we ride. From the depths... of hell's do-main, re -

D5 F5 E5 ⑥open E D5 F5 E5

born to reign this night. Roam through-out... the end-less wars, hold high his name, we must..

⑥open E G5x D5 B5 A5 B5 A5

War-ri-ors from the gates of hell, in Lord Sa-tan, we trust. Stalk-ing the night, can't you

G5 A5 B5 A5 B5 A5 D5 A5 G5 A5 B5 D5

feel I am near, watch-ing each step that you take? I

B5 A5 B5 A5 G5 A5 B5 A5 B5 A5 D5 A5 G5 A5 B5 D5

take lives and show all no mer-cy this night, at-tack those not know-ing my force.

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Guitar solo  
⑤ 7fr. E F#5 G5<sup>x</sup> F#5 ⑤ 7fr. E

Riff B (Gtr. II) *8va*

Gtr. I

Full

Full Full

Full Full Full

Full Full Full

20 20 20 20 20 20 20 20 20 20 17 17 20 17 20 17 20 19 20

⑤ 7fr. E

G5<sup>v</sup> A5<sup>v</sup> B5<sup>x</sup>

1/2 1/2 1/2

sl.

H P H H P H H P H H P H H P H H P H H P H

F#5 G5<sup>x</sup> F#5

1/2 1/2 1/2

sl.

(14) (14)

7 8 7 8 5 6 5 6 9 10 9 10 7 8 7 8 9 10 9 10 12 13 12 13 14 15 14 15

H P H H P H H P H H P H

⑤ 7fr.

⑤ 7fr. H P H H H P H H P H H P H

E H P H P H P H 8va G5<sup>v</sup> A5<sup>vii</sup> B5<sup>ix</sup>

17 18 17 18 17 18 17 18 20 18 17 22 18 17 20 18 17 22 18 17 20 18 17 22 18 17 20 18 17 22 18 17 20 17

C5 N.C. C5 N.C. [1. 2. 3.]

Gtrs. I & II Bb5 N.C. C5 N.C.

4. Bb5 N.C. Bridge N.C.(B5)

I am the men - ace in your eyes, the one you can't es - cape. Your

Riff C (Gtrs. I & II)

A5 D5 C5 N.C.(B5)

life falls in my grasp, you know your end is near. You pray your god will help, his

A5 D5 E5

strength no match for mine. Your last hope slips a - way, thy soul be - gins to bleed. I

(end Riff C)

w/Riff C  
N.C.(B5)

tear your flesh to shreds, burn hole through-out your mind. Your eyes now filled with blood, a

A5 D5 C5 N.C.(B5)

vic - tim of my force. In end - less ag - o - ny, you re - al - ize your de - feat. Re -

A5 D5 E5 F#5 E5 F#5 E5

cite my mas - ter's chants, your soul now his to keep. Stalk - ing the night, can't you

D5 E5 F#5 E5 F#5 E5 A5vii C5 D5 E5 F#5 E5

feel I am near, watch - ing each step that you take? I

F#5 E5 F#5 E5 D5 E5 F#5 E5 F#5 E5 A5vii C5 D5 E5 F#5

take lives and show all no mer - cy this night, at - tack those not know - ing my force.

C5 N.C. C5 N.C. Bb5 N.C. C5 N.C.

1. 2.

C5 N.C. C5 N.C. Bb5 N.C. E5 D5 Bb5 N.C. E5

P.M. - - 4

D5 E5 ⑥open E D5 E5 ⑥open E D5 E5 ⑥open E F#5 G5x F#5 D5 E5 ⑥open E D5 E5 ⑥open E

sl. sl. sl. sl. sl.

1. 2.

D5 sl E5 ⑥open E G5 A5 B5 D5 sl E5 ⑥open E G5 C5 B5ii G5 C5 B5ii G5 C5 B5ii

## ES

\*Pull bar up.

slack

Fdbk.

Fdbk.  
pitch: E

Harm.

*pick scrapes*

Harm.  $\frac{1}{2}$  1  $\frac{1}{2}$

3

vib. w/bar

Harm.  $\frac{1}{2}$  1  $\frac{1}{2}$

12 (12) (12) (12)

\*Pull bar up.

Harm.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

vib. w/bar

Harm.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

12 (12) (12) (12)

\*Pull bar up.

$\frac{1}{2}$

(12) (12) (12) (12) (12)

\*Pull bar up.

*Additional Lyrics*

2. Brothers of the prince of night  
 By bargains we have made.  
 Allies with the darkened souls,  
 Our legions we must save.  
 Fight for our eternal quest,  
 God can't save you in time.  
 Evil stalks the night with us,  
 Your soul it shall be mine. (*To Chorus*)

**Evil Has No Boundaries  
The Antichrist  
Die By The Sword  
Fight Till Death  
Metalstorm/Face The Slayer  
Black Magic  
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The Final Command  
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ISBN 0-89524-678-3



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9 780895 246783

**\$16.9**

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Printed in the U.S.A.